

W. A. Brady President of
New Movie Association

World Film Head Will Direct Fight on Unjust Legislation,
Indiscriminate Taxation and Other Evils

William A. Brady, director general of the World Film Corporation, was elected President of the National Association of the Moving Picture Industry at its formal meeting on Wednesday afternoon last in the Hotel Astor.

This assures a vigorous, far-sighted and untiring administration of the association's affairs, with the further certainty that the newly organized body will be able to handle any and every situation that may arise.

At Wednesday's meeting every branch of the moving picture world was represented—manufacturers, distributors, raw stock makers, theatre studio employees, camera men—everybody. And the great point about it all was the centering of purpose that manifested itself at every turn.

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"It very soon struck me upon entering the motion picture field that 'preparedness' as a watchword would be even more useful here than anywhere else in business life, and I have proceeded consistently along this line. The result up to the present moment is that we have fifteen pictures finished, edited and ready for the screen. It would be a simple matter for us to release all these to-morrow if we were so disposed or such an act fitted in with our plan of business."

"But," continued Mr. Brady, "of course nothing of the sort is to be thought of. Our plan was undertaken and carried to its present stage solely with the idea of making it a thing that we would always be in a position to deliver to distributors on the day and at the hour specified. It is a practical impossibility to do this under the conditions for the time being."

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Whirling With
The World
Film Players

When Director Maurice Tourneur selected his characters for "The Velvet Paw," he chose types bearing strong resemblances to the important personages prominent in our political life in Washington, and all those who see this World Film production will at once be impressed by the close likeness of Champ Clark in the speaker's chair, and old standbys of the House of Representatives, such as "Sy" Sulloway, the "Tall Pine" for New Hampshire, Representative Mann, Representative McLenore and Representative Fordney, who figured prominently in the child labor legislation which recently took up the attention of the national legislators. This attention to detail has given "The Velvet Paw" a very realistic atmosphere, which is bound to be appreciated wherever the picture is shown.

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There Are Good Things Coming

Watch For These New Releases to Characterize
World Pictures Program in Fall

- | | | |
|---|----|---------------------------|
| MARIE DRESSLER
(assisted by Johnnie Hines) | in | "TILLIE'S NIGHT OUT" |
| LEW FIELDS
(assisted by Doris Kenyon) | in | "THE MAN WHO STOOD STILL" |
| ALICE BRADY | in | "THE GILDED GAGE" |
| ROBERT WARWICK | in | "FRIDAY THE 13th" |
| ETHEL CLAYTON | in | "SHOULD SHE HAVE TOLD?" |
| CLARA KIMBALL YOUNG | in | "THE DARK SILENCE" |
| HOUSE PETERS and
GAIL KANE | in | "THE VELVET PAW" |

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T. E. LETENDRE, Editor
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"THE VELVET PAW"

Regular

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NO. ONE

WILLIAM A. BRADY
in association with
World Pictures
PRESENTS

House Peters
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An unique story of political intrigue, interspersed with love and romance. Written by Paul West, scenarioized by Gardner Hunting, and directed by Maurice Tourneur at the Paragon Studio.

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Name of Theatre, Date, Etc.

CLARA KIMBALL
YOUNG

"The Dark Silence"
NEXT WORLD FILM RELEASE

cts About Movie Celebration

Easiest Chap to Manage and With in Movies

ing next morning followed in the few minutes Mr. Warwick had before he caught the ferry. Then we turned and sedately finished our ride.

Ethel Clayton There

Out at the World studios most of the companies had gone. but we did meet Ethel Clayton, that fascinating blond whose clever work with her husband, Joseph Kaufmann, has made her one of the screen stars. "I don't think you could get any of us to say we disliked screen work," said Miss Clayton, when asked how she enjoyed it in comparison with the legitimate stage. "We love the outdoor scenes and then, there is no monotony in our work. It is tedious at times, very, but there is such a constant drive about it that it brings so many

is a risk, of course even in an ordinary fall from a chair. But when you are in the movies you get used to that. Frankly I think that is one of the secrets of the attraction the movies have for us," and she laughed again. Miss Kane well can laugh for when she does so, with her twinkling eyes, her lovely teeth, her contagious animation, she makes it seem as though the sun had broken forth. "We never know," she went on, "in the most ordinary scene just when all our nerve and presence of mind will be called upon. Also we never know just what turn the director's mind is going to take. It is thrilling, but we get to like it."

The last time Miss Kane was in Pittsburg was with Chauncey Olcott, in the last play he produced here. Anxiously she asked me how Pittsburgers liked her in the films. She laughed again when I told her how faithfully we women watched for her original ideas in dressing, and how we admired them. "Oh, that is delightful," she said. "I didn't imagine the gowns 'got across' so well on the screen. That is one of my hobbies you know, dressing a part in complete character. I am a study notice."

tious actor, on the stage gives the thousandth performance with just the same inflection, the same painstaking earnestness that he does the first. But those actors are in the minority. In this way the movie purges the productions of much slipshod acting which sometimes does get over the stage. But the movies never will reach their highest point of fine entertainment until we have a standard of good directors and good scenarios. Now, in some companies, any little mediocre director who has failed in a 10, 20, 30 stock company, forms a moving picture company or else gets work with one of the big firms. He simply cannot bring to the movies the excellence they deserve.

As to Directors

"I think directors should take a course in training before they are permitted to tell other people what to do. What does a director, coming out of Scragg's Corners, or some other such place, know about how to direct? Lord Vere de Vere and his estate should know better."

ings or gowning? It is pitiful to see the futile attempts of some of these directors. That is why a film firm with good directors makes and keeps a high standard with its plays.

"In the days before the movies, when the poor people could only go to see cheap, garish melodramas, cheap directing was not noticed. So long as there was a lot of noise in a play, it was all right. But now, the humblest dweller in the slums of a city, or the most retiring and conservative church goer on a little hamlet, is accustomed to see the best actors and actresses of the world for 10 cents. And the movies are educating the poor to an appreciation of real beauty, real taste and real artistry. It almost is a case of the chicken and the egg—which started first. First the movies educated the people to better things on the stage—now the people are demanding better things from the movies. Soon better directors will be forward to supply the demand. Then the appreciation will leap forward. We can be glad to see the progress that will be first."

members nearly sets the relation is the theme of Written by Paul West studio with House F far one of the most many months.

old 300 per- timber required entire floor space

the space of Paragon Studio. The

sets had to be built so solid that an infuriated mob of spectators would set upon a maddened ex-senator and throw him over the railing into the assembled body which has just voted for the child labor bill.

Dear Miss Proctor:

The story of "The Velvet Paw" tells about Mary Dexter (Gail Kane) whose father had invented a warship apparatus, but is unsuccessful in securing the backing to place the invention before the naval committee, and commits suicide. Senator Barrington (Ned Burton) takes an interest in the girl, has her make her home with him where she is a companion for Mrs. Barrington. As she grows into womanhood, Senator Barrington trains her to become a lobbyist. Charming, fascinating, lovable, she is successful in obtaining favorable legislation for Barrington's interests.

She succeeds in having Congressman Drake (Frank Goldsmith) vote in favor of a certain bill under promise of marriage. Drake is defeated and she refuses him. His constituents infuriated, elect Robert Moorehead (House Peters) to take Drake's place in Washington. As with all other men, Moorehead is taken up with Mary Dexter. However, loyal to his people, Moorehead

consistently and persistently refused to accede to the demands of the woman lobbyist. It comes to a showdown with Senator Barrington and Mary Dexter. He orders her to exert every influence to gain Moorehead in favor of his bill. His love for Mary put to the test, Moorehead promises to stay away from the house while the vote is taken.

Realizing to what extent she has degraded herself as well as the man she really loves, Mary seeks Moorehead and releases him from his pledge. As he is debating on the question, Drake comes upon Mary and fires at her with intent to kill. The bill is passed, the spectators seize Drake and hurl him over the banister into the crowd on the lower floor. Moorehead rushes to Mary, finds that she is but slightly wounded and together they rejoice over his victory and her narrow escape.

Besides House Peters, Gail Kane, Ned Burton and Frank Goldsmith, Charles D. Mackay, Charles Edwards and Alex Shannon also play prominent parts. The photography is exceptionally good due to the good work of cameraman John V. de Broek.



World Pictures

Brady-Made

Mean

Quality Pictures

Well Made



"The Velvet Paw"

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Big attraction at the

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CLARA KIMBALL YOUNG

-in-

"The Dark Silence"

NEXT WORLD FILM RELEASE

"THE DARK SILENCE"

Produced by Peerless - released by World

Directed by Albert Capellani

Original story by Paul West

SEP 11 1916

CAST OF CHARACTERS

Mildred ----- Clara Kimball Young
 Fifi ----- Jessie Lewis
 Derwent Ainsworth ----- Edward T. Langford
 Dr. Mario Martinez ----- Paul Capellani
 Sibil ----- Barbara Gilroy

SYNOPSIS

Mildred White, a pretty young American girl, studying art in Paris, is saved from a burglar's attack by Dr. Mario Martinez, a Spaniard. She doesn't understand his type, but resents and repels his advances. She is immediately attracted to his friend, Derwent Ainsworth, a young Englishman, pursuing his vocation as a sculptor in Paris. The friendship between the two gradually develops, and finally Derwent declares his love and asks Mildred to be his wife. They plan for an early wedding, but shortly before the auspicious day, Derwent receives a letter from his sister, Sibil, telling him of their father's dangerous illness and entreating him "to come home immediately if only for the sake of one who believes in you and has always loved you," signed Sibil.

Derwent bitterly debates the matter. If only he could wait until after the wedding. But he feels his father's condition is desperate, and he must go at once - there is not even time for a goodbye to Mildred. To Dr. Martinez, then, he confides his trouble and begs his aid. Dr. Martinez seizes his opportunity, pretending to help Mildred, he encourages her. She knows not what to think - she is and yet - suddenly she sees the half buried and her suspicions are confirmed. As for Derwent's duplicity, she finds Sibil's photograph and a loving inscription. She believes the worst and yet he may be mistaken and half awaits a letter from Derwent: doubts unfounded.

Immediately upon Derwent's arrival in England, he writes Mildred begging her pardon for his sudden departure and explaining everything. This letter falls into the hands of Dr. Martinez, who conceals it and plays further upon Mildred's misery and suspicions, finally convincing her that her affections are wasted on Derwent and urging her to go with him. Too unhappy to care what becomes of herself, Mildred agrees to go away with Dr. Martinez.

After the death of his father, Derwent hastens to Paris and seeks out Mildred. He is bitterly disappointed to learn that she has gone to meet Dr. Martinez. He rushes to Dr. Martinez's apartment, attacks him furiously and then his hopes blasted, his faith destroyed, he joins the army and fights desperately and recklessly.

Mildred learns that Derwent has been seeking her. She has lied to him about her. In despair she joins the Red Cross Society. She is called to nurse Derwent who has

L9088

little. Her love for him is stronger than ever - concealing her identity she nurses him devotedly - he soon comes to love the faithful nurse, confides in her about the "other woman" in his life who had been so heartless and faithless.

When Sibil comes to see her wounded brother, Mildred learns for the first time the grievous mistake that she had made - that Sibil, whom she believed to be her rival and the wife of Derwent, was really his sister.

Derwent refuses to return to England without his beloved nurse and finally the two are married.

Sibil appeals to Dr. Martinez, who performs operations on the blind, in behalf of her brother. Anxious to atone for the wrong he has done, he performs the operation. Arrived at the house, he is surprised to recognize in Derwent's wife, Mildred, whose life he had so nearly ruined.

Mildred learns of the intended operation - knows if her husband's sight is restored he will recognize the deception she has practiced and fears he will turn from her. However, love for her husband is stronger than all else and she begs Dr. Martinez to perform the operation. Anxiously awaiting the outcome - prepared to leave the house, she waits for the news. Dr. Martinez, however, tells her that her husband's sight is restored. Dr. Martinez, however, tells her that her husband's sight is restored. Dr. Martinez, however, tells her that her husband's sight is restored.

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Mildred is innocent and that only she is to blame. Derwent seeks out Mildred and the two happily embrace.

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